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Ohio Prize Sculpture Cast in Bronze for Cleveland Museum



"The City Fettering Nature," by Alexander Blazys.



Wax replica of upper part of the Blazys statue.

France—Germany

The proposal, evidently approved by M. Herriot, French Minister of Public Instruction and Fine Art, that an exhibition should be held in Paris of the works of Max Liebermann, the German artist who recently celebrated his eightieth birthday, has stirred up a bit of a storm in part of the French press, a storm that is being watched by the German press with perhaps a little amusement.

About the middle of August an article appeared in *L'Action Francaise*, glad to take this opportunity of criticizing M. Herriot. The article says that the Jeu de Paume has too long been devoted to temporary exhibitions. It was bad enough to show Austrian art there (the exposition of the time of Maximilian), but now it is proposed to bring there the paintings of Max Liebermann, who, in October, 1914, signed the manifesto of ninety-three German intellectuals, but who has not since then repented of it. The article also remarks that the Academie des Beaux-Arts has dropped Liebermann from its list of honorary members, and that recently the council of curators of the national museums unanimously

[Continued on page 14]

Request

[Suggested by the death of Fred Nelson Vance]

Pray do not heap my bier with hot-house flowers,

For I am brother to the fields and sky;
But search along old lanes and lonely places—

The humblest flower I would not decry.

For I have lived with hills and quiet valleys,
They are my friends—I loved and knew them well;

They cannot speak, so bring to me their offering:

A sheaf of golden-rod and immortelle.

—Margaret E. Bruner.

Baltimore's New Director

Meyric R. Rogers, who has been appointed director of the Baltimore Museum of Art, will assume his duties on October 1. The foundations of the new museum building have been laid, and construction started.

St. Joseph Seeks Museum

St. Joseph, Mo., is seeking to raise \$50,000 toward the erection of the first unit of a public museum. The school children have contributed \$1,000.

"The City Fettering Nature," which won first prize at the last exhibition of Cleveland artists at the Cleveland Museum, has been cast in bronze by the Antioch Art Foundry, at Yellow Springs, Ohio, and will soon be erected at the entrance of the museum. The statue has won more attention than any other recent creation of an Ohio sculptor. Grace V. Kelly, art critic, termed it "by far the most important piece of sculpture shown in the eight years of the Cleveland artists' exhibitions."

The symbolism, as well as the strength, of the work makes an appeal to a modern industrial community such as Ohio—and America, as well. Nature is typified by a Herculean figure, at the feet of which, in an unbreakable hold, are entwined two other figures, Utility and Beauty—twin genii of the City—which, though they may oppose each other, join in subjecting Nature to their purposes.

Mr. Blazys in speaking of the statue said:

"The splendor that was in ancient Greek cities was wonderful when compared with the smoky metropolises of today. Today's architecture lacks one important quality that was so distinguished in the beautiful temples and basilicas of Greece. That quality, religion, inspired the Greeks to carve glorious figures, to erect splendid buildings. Their religion was mostly a product of their im-

THREE TIMES THE CIRCULATION OF ANY OTHER WEEKLY OR SEMI-MONTHLY AMERICAN ART PERIODICAL

aginations. Each power of nature was represented by some figure.

"The idea foremost in the construction of cities today is remote from the ideals of these older people. Swift moving industry has taken the powers of nature for utilization in her progress. Man has arrested the qualities of nature for his benefit alone, and my group represents this struggle.

"The beauty of a swift moving stream now is not in its sparkling surface, but rather in the power concealed within its billowy waves and fast moving current. The lightning is no longer terrible, because man has discovered a method of conquering its strength. So many of nature's weapons have been wrested from its sinewy grasp that 'Nature' now is fettered and becomes a restless and powerful aid to mankind."

Not only is Ohio proud of its sculptors, of whom Mr. Blazys is one, but it likewise takes pride in its own foundry, which translates their models into metal. The Antioch Art Foundry, which is under the direction of Mr. R. J. Schutz, is a creation of Antioch College, an institution whose students work half the time and hence are self supporting. It claims the distinction of being the only American bronze foundry in which sculpture is cast both by the Italian *cire perdue* (lost wax) process and the French dry sand method. The former is under the direction of Giovanni Polizzotti, formerly in charge of the royal foundry at Palermo, Italy, where the famous equestrian statue of King Humbert was cast as well as the nineteen-foot statue of Crispi. The dry sand process is under the supervision of R. D. Williams. Both men have for assistants not ordinary workmen, but picked art students from Antioch College, whose association with the work of recognized sculptors is of great help to them.

In the "lost wax" process, whereby Mr. Blazys' statue was cast, a gelatine mold is made of the plaster model. On the inside of this gelatine mold the wax is then "painted," after which the gelatine is removed and the sculptor retouches the wax. A plaster core and exterior are then provided, with "gates" and "leads" for the pouring of the bronze. Heat is then applied until the wax runs out. The bronze is next poured in. After it cools and the plaster is knocked away, the pieces are welded together, if there are more than one, and the chasing and patina work is done. The statue is then complete.

Vitry on Manship

Mons. Paul Vitry, curator of the Louvre, has written a profound appreciation of the American sculptor, Paul Manship, which has been published by the *Gazette des Beaux Arts* with numerous illustrations. The writer traces Mr. Manship's development, from the time when he was a student of Solon Borglum, to his work in Italy and Greece, and through the influence of French mediaeval art and, later, Bourdelle.

"Through all this," remarks *Les Debats*, in reviewing the tribute, "Mr. Manship is always himself; he is not one to wander from the path; he is possessed of will power, vigor, the gift of imagination and style. He is never commonplace, and can render grace as well as (in monumental decoration) reach expressive nobility. His already very important work does him great honor, and thanks are due to Mons. Vitry for having wished to make him better known in France."

Chicago's Qualms

After years spent in construction, Chicago's gigantic Buckingham Memorial Fountain has at last been baptized, and Chicago, which in the interim has been developing a decided art consciousness and has been going to school to such critics as C. J. Bulliet of the *Evening Post* and Marguerite B. Williams of the *Daily News*, does not know whether to rejoice or not. The fountain, of course, is on a Chicago scale, being, as Miss Williams humorously puts it, "just like the one at Versailles, but bigger, oh, much bigger."

The fountain, which is located in Grant Park at the foot of Congress street, is patterned, as another writer puts it, "to a certain extent after the famous Latona fountain at Versailles; but it is more than twice as large as Latona and much more elaborate in its hydraulic display. It is set in the center of a garden 600 feet square, with four minor fountains in the four quarters of the garden.

The central pool is approximately 300 feet across, built of marble and concrete and embellished with sculptured shells, cat-tails and other aquatic motifs. Within the pool, as though rising from the sea to marvel at the display, are four pairs of bronze sea horses modeled by Mons. Loyau, French sculptor, and cast in France. Each of these mythical beasts is more than twenty feet in length. From their mouths spout streams of water.

The central portion of the fountain consists of three basins rising one above the other. The lower basin is 100 feet in diameter, the second sixty feet, the top twenty-four. Spouting from the outer rim of each basin toward the center is a series of jets of water shooting out in curved trajectories to converge at the rim of the next higher basin and so form a series of diminishing domes of water. From the apex of the highest dome an aigret of eight tall jets leaps upward perpendicularly, and from the center of this aigret a majestic single geyser soars skyward ninety feet above the basin, breaking into pearly spray."

At this point it may be said that the fountain was designed by Bennett, Parsons & Frost, Chicago architects, and is the gift of Miss Kate Buckingham, noted Chicago art patron, who has also provided funds for its maintenance.

Mons. Loyau's horses are gift horses, and the Chicago critics are not disposed to look them too closely in the mouth. Most outspoken is Miss Williams, who is hurt by the lack of originality. "The time has come," she says, "when our patrons of art and city fathers shou'd have enough faith in the creative talents and abilities of the artists of today to give them carte blanche to express their own ideas and not invite them to copy old world creations. While we in Chicago are casting sheep's eyes at the old French renaissance fountain, the French themselves are experimenting with new materials and new styles."

The critic complains of the "mechanical and impersonal quality" of the lake front improvements, the program for which "so far has not shown any great imagination and originality."

Art and Life

"Art is something to make the heart beat a little warmer. It won't make life longer, but it will make it richer."

—Homer Saint-Gaudens.

French Primitives

Hundreds of examples of Italian primitives are in American collections and American museums. But French primitives are rare. Yet there is a quality about them that especially appeals to the American esthetic sense: they do not have the cloying sweetness that sometimes characterizes early Italian conceptions, and there is a Gothic tang to them.

For this reason the American art world considers of unusual importance a loan exhibition of French primitive paintings and objects of art which will be opened under the auspices of the French government at the new home of the F. Kleinberger Galleries, 12 East Fifty-fourth Street, on October 15. Maxime Mongendre, French consul general, will open the exhibition.

Works of art will be gathered for the exhibition from numerous private and public collections. More than twenty leading American collectors, among whom are Otto H. Kahn, Colonel Michael Friedsam, Jules S. Bache, and Martin A. Ryerson, and museums, including the Art Institute of Chicago and the Detroit Institute of Art, will lend some of the finest examples of early French art now in this country.

There will be shown upwards of ninety paintings by such masters as Fouquet, the Clouets, Bellétagne, Corneille de Lyon, and many others, as well as works of the Gothic schools of Provence, Burgundy, Loire, Northern France, and Limoges.

The building in which the exhibition will be held has just been completed for the F. Kleinberger Galleries and illustrates the finest French Gothic tradition in its architecture and interior appointments.

Established in Paris in 1848 and in New York twenty-four years ago, the F. Kleinberger Galleries, headed by Mr. Francis Kleinberger, have been pioneers in the handling of ancient French masters and primitives in general. In sponsoring the exhibition, the French government, which recently decorated Mr. Kleinberger with the ribbon of the Legion of Honor, is showing its sympathy with the recent growth in appreciation of early French art in America.

Vernet's Joke

Horace Vernet, the famous painter, says the *New York Times*, must have possessed a keen sense of humor. One day, it is related, a cuirassier called at his studio and said, with clumsy abruptness:

"Monsieur Painter, I wish you to make my portrait, for me to send into the country."

"Very good, Monsieur Cuirassier. And how much do you wish to spend for it?"

"Thirty sous."

"Well, then let us get to work!"

So the soldier posed and Vernet worked steadily for two hours. He dismissed the cuirassier, telling him to call the following week for the painting.

"It is a long time for you to wait, I know," he said apologetically, "but there is still much to do on the picture and you must have your money's worth!"

At the appointed time the cuirassier returned and received one of Vernet's most carefully executed masterpieces. As he reluctantly counted out the 30 sous, he inquired:

"If I had bargained over the price would you have let me have it for 20 sous?"

And he went away little realizing that he possessed a great work of art, and that he had afforded the famous painter a good laugh.

A Great Hoax

Those of the art world who haven't yet laughed at the hoax perpetrated by Paul Jordan Smith, author, of Los Angeles, are entitled to that healthful exercise. Nearly everyone can afford to laugh except certain art critics, who were taken in by the joker.

Mr. Smith is a trenchant and satirical writer. Among his books are "Nomad," "Cables of Cobweb" and "On Strange Altars," and a new volume (he is entitled to this publicity), "The Key to Ulysses," is to appear in a few days. His wife, Sarah Bixby Smith, is a portrait painter, but the author himself had never touched paint tubes and brushes, except when they got in his way, until about two years ago. At that time Mrs. Smith entered a picture in a local exhibition, and a critic referred to it as being "distinctly of the old school." As a husband that line nettled him. What followed was described on August 14 by Alma Whitaker in a full width spread on the first page of the Los Angeles *Times* under the screaming headline, "International Art Hoax Bared by Los Angeles Author."

Mr. Smith, feeling distinctly peeved at Modernist critics, raided his wife's studio and equipped himself with canvas, brushes and pigments. That evening he amused himself by producing a Modernist picture, which turned out, according to Miss Whitaker, to be "a weird futuristic-cum-impressionist-cum-kindergarten canvas in riotous color which he christened 'Yes, We Have No Bananas.' It depicted an impossible female of the South Sea Islands, with a huge mouthful of banana, and triumphantly holding aloft the rest of the fruit. A skull lurks in the background.

"That," he said, grinning, "is very modern." Having got his satire out of his system, he used the picture for a fire-screen.

"Soon afterward an earnest young man came to visit, and promptly mistook Paul's masterpiece for a Gauguin.

"Pretty crude; I can't see anything in it myself," said Paul slyly.

"Oh, but you can't see into the artist's soul," demurred the visitor. "There is probably a great thought behind it."

"That was the wedge's thin edge. So when the exhibition of the Independents was held in New York in the spring of 1925 Paul decided to enter his banana opus. He changed his name to Pavel Jerdanowitch, and his masterpiece to 'Exaltation'—and the game was on.

"Within a few weeks Paul received a letter from the *Revue du Vrai et du Beau*, an art journal published in France. It professed considerable interest in his remarkable picture, begged for the artist's interpretation thereof and also for a biography. In the meantime it had published a reproduction of the picture, declaring that—

"This artist has a distinctly individual manner in representing people and objects, and uses the brush to symbolize the sentiments. In this he is at times a little literary and, not satisfied with the merely plastic phase of art, tries to express psychology. This preoccupation seems to be the dominant interest of a young and new school. Pavel Jerdanowitch is not satisfied to follow ordinary paths. He prefers to explore the heights and even, if necessary, to peer into the abysses. His spirit delights in intoxication, and he is a prey to the aesthetic agonies which are not experienced without suffering."

"Mr. Smith gurgled with naughty delight, and promptly sent his biography and a high-

Self-Expression



"I guess I'll write a poem tomorrow, you have to carry so many things when you paint."

—Reed in *The New York World*.

brow portrait. For the latter he grew a beard, wrinkled up his forehead and looked very Russian. He said he was born in Moscow, came to America with his parents at 10 years of age, settling in Chicago. He suffered from tuberculosis, he said, and, later, in search of health, went to the South Sea Islands, and later settled in Southern California.

"He cooked up an interpretation of his picture. It represented the breaking of the shackles of womanhood. The lady had just killed the missionary, represented by the skull. She was very hungry. Women were forbidden to eat bananas on that island. She had just taken a luscious bite and was waving the banana skin in triumphant new freedom!

"All of which was duly printed in the *Revue du Vrai et du Beau*, with suitably sympathetic comment."

Miss Whitaker says Mr. Smith then painted a work which he called "Aspiration." It depicted a dusky, pop-eyed colored woman at a washtub, with a shirt and a pair of socks on the clothesline. She gazed up at a rooster on a post, and behind her was a little stool. He entered this in the No-Jury Exhibition in Chicago, in 1926, and he caught big game. Lena May McCauley, art critic of *The Art World* section of the Chicago *Evening Post*, called it a "delightful jumble of Gauguin, Pop Hart and negro minstrelsy with a lot of Jerdanowitch individuality." It received enthusiastic notices

in *L'Art Contemporain* and *Livre d'Or*, two other Paris publications.

Two more pictures, "Adoration" and "Illumination," were shown at the Independents' exhibition at the Waldorf-Astoria in New York. The first depicted a woman kneeling before a totem pole, and the second was a canvas sprinkled with eyes and slashed across with zig-zag streaks of lightning. *La Revue Moderne*, a French art paper, of June 30, 1927, spoke of "this strange artist's inspirational paintings," and said:

"The post-impressionists are among the spiritual masters of our painters, notably Gauguin, who, like Jerdanowitch, got most of his impressions from the islands of the Pacific. We note also that Jerdanowitch is an admirer of Goya, whom he often resembles in expressive force, in dramatic instinct and satirical bitterness."

The Los Angeles *Times* reproduced all of the travesties mentioned, and no one could fail to agree that they were "awful." The *New York Times* in commenting on the hoax pointed out that "Futuristic art, with its fantastic riots of color, has been an invitation to many an irreverent observer to travesty its achievements and pass the work of an unschooled hand as the product of a rare master."

Arthur Millier, art critic of the Los Angeles *Times*, in his comment on the hoax, said: "As a matter of fact, Paul Jordan Smith's paintings are genuinely, if crudely,

[Continued on page 7]

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Advertising

More than a score of letters have been received from readers in the last month, who, desiring to have their addresses changed, took occasion to say that they found THE ART DIGEST was growing better with each issue. This is indeed gratifying to the editorial staff.

But THE ART DIGEST is not as thorough and complete in presenting the art news and opinion of the world as it ought to be. Too much good material has to be left out. There is not enough room. More pages are needed for editorial matter. But to gain these extra pages more advertising must be obtained, to balance them from a business standpoint. The ideal size of the magazine would be 32 pages, with 18 or 20 pages devoted to text and 12 or 14 to advertising.

You as a reader can help us attain this. You are acquainted with some art dealer, some art school or some other concern that would profit by having an announcement in THE ART DIGEST. Won't you do us the favor to act as a friendly intermediary?

Advertisers in THE ART DIGEST write us that they have received splendid returns—something that is well nigh inevitable because of its universal circulation. Those who use its columns in the next three months will have the additional benefit of 100,000 extra copies that will be sent out in a campaign for more circulation.

Won't you, as a reader, give us this help in our effort to make THE ART DIGEST just what it ought to be?

Libraries

Copies of this number of THE ART DIGEST are being sent to more than 3,000 public and college libraries in the United States, which are being urged to subscribe to the magazine and place it on their reading tables.

We believe that making THE ART DIGEST available in this manner to the reading public will do much toward the development of art understanding and appreciation in America. If you, as a subscriber, agree with this, we will appreciate it if you will try to get your local library to add the magazine to its list of periodicals.

A Stone at Last Marks Blake's Grave



William Blake, from an engraving after the painting by Thomas Phillips.

William Blake, whom Arthur Symons said was "the complete realization of the poet in all his faculties (for verse, painting and music) and the only complete realization that has ever been known," has at last, a century late, been honored in his own country. His heretofore unknown pauper's grave at Bunhill Fields, London, has been found, and on August 12, the centenary of his death, a memorial stone was unveiled near the spot where, after "dying singing," he was interred at a cost of 23 shillings.

Previously, on July 7, a tablet had been placed in Painters' Corner, St. Paul's Cathedral, to the artist whose drawings have the mighty vigor of Michael Angelo and to

the mystic poet of "Songs of Innocence" and the "Prophetic Books," whose "The Tiger" and "The Lamb" have haunted millions.

The English newspapers and periodicals printed column after column of melancholy eulogium for the man who once sang, as a prophet of freedom,

"I will not cease from mental fight
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land."

The London *Times* paid tribute in a long editorial and in a leading article. It quoted what the Prime Minister said in his appeal for funds for the memorial, "Blake, be he archangel or eccentric, is irresistible," and added: "And so the modern world for the most part finds him. . . . For years his books in their first editions, his engravings and his drawings, have been going in numbers and at increasing prices to America. Collectors, public and private, vie for his works, and the indifference shown to him in his lifetime, and the complete neglect of him and his for a generation after his death, have been repaired by all the resources of critical and bibliographical scholarship."

The *Times* claims Blake as the real Englishman. "Neither as poet nor artist can he be connected with the British school of his period, and yet we feel that he was more truly English than any of his literary or artistic contemporaries. It is easier to think of Reynolds as an Italian than of Blake as anything but an Englishman. . . .

"Moreover, in our secret arrogant hearts we are convinced that the Englishman in a minority of one, here and now, is—this one! Wild interviewers would not persuade us to reveal him, but there is something in Blake that 'jumps' with this private Englishman, and so in reading the obscurest pages of Blake we often stop and whisper: 'That's what I mean!' That is why each of us thinks that he understands Blake better than anybody else."

Protecting Stonehenge

The English are growing more and more zealous in protecting the beauty of their nation and its historic monuments. The latest move is an appeal for £35,000 to be used in buying the land on Salisbury Plain which, dotted with unsightly buildings, spoils the approach to Stonehenge.

Among the objects it is desired to obliterate is a huge aerodrome with rows of huts erected during the war on private land, and, worse than all, a restaurant which has lately been set within hail of the stones. Both the Prime Minister and Mr. Ramsey MacDonald have signed the appeal. The London *Times* in an editorial rejoices and says that, unless something is done, the ancient Druid ruin "may look forward to the cosy company of a picture-palace, a dance hall, and rows of villas."

In which case, it may be asked, what would become of the wraiths of Angel Clare and Tess of the D'Urbervilles, lingering among the stones over their last parting?

A Cover Design Competition

The *House Beautiful* has started another cover design competition, with a first prize of \$500, a special prize of \$500 for a cover in the modern style, and a second prize of \$250, besides a student's prize and several honorable mentions. The conditions may be obtained at 8 Arlington street, Boston.

Barnard and Gothic Art

George Grey Barnard, the American sculptor, who worships Gothic art and who built and filled with relics the Cloisters, in New York, which John D. Rockefeller, Jr., purchased and gave to the Metropolitan Museum, has given out an interview in Paris in which he asserted that America was trying to "live its Gothic age" by means of its architecture on a steel frame. He declared that he was devoting his life work to help America put the genius and inspiration of French Gothic into stone. "The vitality of the Gothic chisel," he declared, "is quickening the art of our time."

The specimens of Gothic art which America had acquired, Mr. Barnard said, are mainly in the museums, where they are influencing the architecture of the country."

A Primitive for St. Louis

The City Art Museum of St. Louis has acquired its second fourteenth century Italian primitive within a few months, a "Madonna and Child" by Spinello Aretino (1346-1410), one of the later followers of the Giotto school. Last January a tryptych by Giovanni da Milano was purchased. The new work is painted in tempera on a large wood panel, 55 inches high and 25 inches wide, the prevailing colors of blue and red having a background of gold.

Atlanta's Fight

There are always two sides to a story. THE ART DIGEST in its last number printed an article headed "Mountains," in which, along with news concerning Gutzon Borglum's Mount Rushmore project and the scheme for a colossal Lincoln figure to be carved at Cumberland Gap, it gave all the information in hand concerning the bitter fight between factions at Atlanta, Ga., over the Stone Mountain Memorial to the Confederacy. It did not have to wait long for "the other side." Printed pamphlets and mimeographed statements came from Atlanta readers with a rush—about 30,000 words in all.

THE ART DIGEST said that, since the Stone Mountain Monument Association had only nine months more in which to complete the memorial designed by Augustus Lukeman after Mr. Borglum had been ousted, and since Sam H. Venable, to whom the site reverted, had deeded it to the Daughters of the Confederacy, who were Mr. Borglum's champions, it "would seem to assure the recall of Mr. Borglum, who made the original plans."

Well, things are not always what they seem. After reading the 30,000 words prepared by the other side, THE ART DIGEST presents this "digest" of the material:

In an explicit brief of the titles to the property prepared by Reuben R. Arnold, general counsel for the Stone Mountain Confederate Monument Association, it is contended—

(A) That Mr. Venable cannot claim a reversion of title for another seven years at least, because he himself participated as a director in the affairs of the association for that length of time and shared responsibility for the delay, which, under the law, estops him from taking advantage of the forfeiture clause in deeding the site to the association.

(B) That even if the site were liable to forfeiture to the former owner, the forfeit would now be without effect because Mr. Venable has newly deeded away the whole mountain and the clause in the original deed to the association provides that the reversion of the site be merely to the grantor and does not mention his assignees. Much law is quoted on this point.

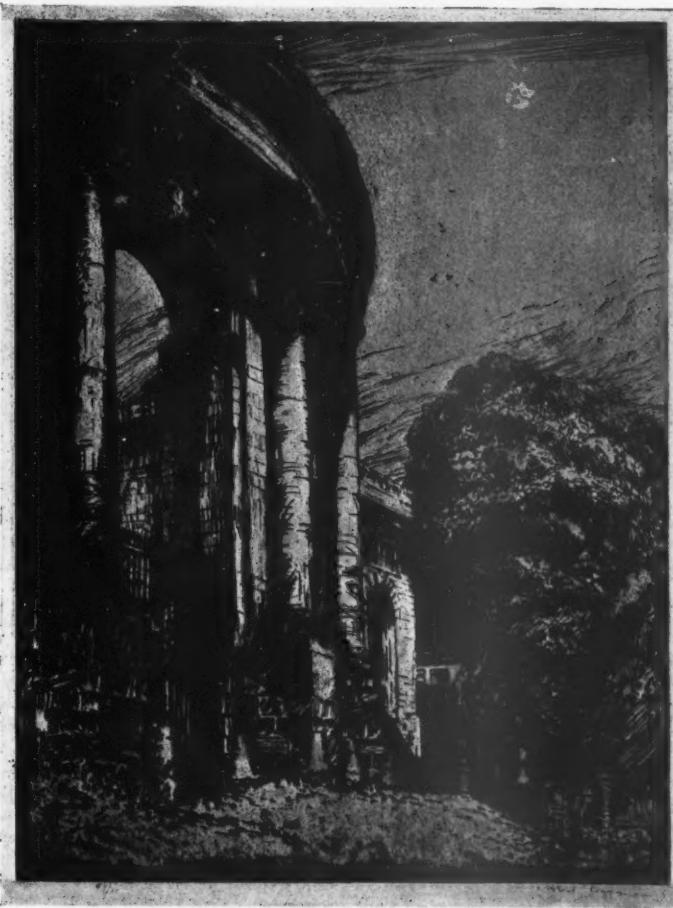
(C) That even if both of these reasons fail, all the granite cutting rights until 1950 belong to the Stone Mountain Granite Corporation under an old lease. This concern acquiesced in the giving of the 28-acre site to the monument association, but would resume its full right in case of forfeiture. And in case of forfeiture, it would have the right to again bestow its privilege on the monument association, which it would very likely do, since it has the contract, on a 10 per cent. profit basis, for cutting the figures designed by Mr. Lukeman.

All of which would seem to dispose of the possibility of the Atlanta Chapter of the Daughters of the Confederacy gaining control of the site and putting Mr. Borglum back to work; at least without a prolonged fight in the courts.

The Daughters of the Confederacy themselves have a bitter quarrel in their ranks over the monument, and Mrs. William A. Wright, a member of the Atlanta Chapter, in a 6,000-word printed statement entitled "The Truth at Last Is Brought to Light," asserts that a "small clique" is upholding the Borglum torch, and that those who oppose them "have been denied their parliamentary privileges."

She asserts that Mr. Borglum "took out

French Critics Praise an American Etcher



"Les grandes Ecuries, Chantilly." Etching by Robert Fulton Logan.
Courtesy of Mons. Marcel Guiot.

Robert Fulton Logan, American artist, who has just held a successful exhibition of etchings at the Marcel Guiot gallery in Paris, met with much appreciation by the critics. Mons. Pierre Mille, famous novelist, in a long appreciation, wrote:

"Americans are not an ancient race, and yet they are all the ancient races of Europe in one. In each of them lives and sleeps the ancient civilizations of England, Holland, Italy, France, Scandinavia. When these cells awaken, an ancient artist revives in the muscular body, in the young and joyous soul, of a boy; and it is he who goes straight to the best technique, finds himself at home in the old European countries, and is able to express with force and joy things which we imagine we alone can see and understand."

"His faultless technique deserves admira-

tion," writes Mons. Paul Fierens of Mr. Logan in *Les Debats*. "After having been in his earlier works perhaps too analytic, after having reproduced in a faithful and clever way the stones of some beautiful Gothic monuments, the artist is now in search of synthesis, and expresses in a strong and concentrated spirit the newly discovered beauty of factories. His style grows purer and at the same time broader without losing anything of its first charm."

While Mons. André Warnod in *Comœdia* praises "the sensitivity and the minuteness of Mr. Logan's art when he describes architectural details," he also sees a "luminous and free symphony in black and white which is very captivating."

American art lovers are familiar with Mr. Logan's etchings, for they have been shown in more than a score of museums and galleries throughout the country.

of the treasury of the association in round figures \$185,000, and produced on Stone Mountain a nose and a cheek bone which he called the head of General Lee. He brought the association to the verge of bankruptcy and then abandoned the work and declared war on the association." She points out that the association, according to a recent audit, now shows assets of \$552,758, with no liabilities.

Another printed brief prepared by Mr. Arnold for the association maintains the constitutionality of the bill introduced into

the Georgia legislature which, if passed, would settle the controversy once for all, because it would take over the disputed property by right of eminent domain and confer upon the monument association the task of carrying out the project.

In the meantime there are those in the nation who, judging by their letters to the newspapers, feel like crying, "A plague on both your houses!" and who may yet organize a Society for the Protection of Mountains from the Carvers of Images.

Art in Industry



Courtesy of
The New Yorker.

—I. Klein in
The New Yorker.

Sargent Treasures

Admirers of the work of John Singer Sargent will have a treat this season when a collection of 500 of the master's drawings, out of his portfolios, will be shown at the Grand Central Galleries, New York. They have never before been exhibited and are not for sale. They are lent by the artists' two daughters, Mrs. Ormond and Miss Emily Sargent. They were selected by Walter L. Clark, president of the Grand Central Galleries, who, on a recent visit to London, learned from Miss Sargent of their existence.

"I learned of the drawings quite by accident," said Mr. Clark. "I was dining with Miss Sargent when she asked me whether I would care to look over her father's informal work. There were perhaps a thousand of these drawings in all. I told Miss Sargent that such interesting and important works ought to be brought into the light of day. There were many large portfolios and several sketch books, one of the latter, about six by eight inches in size, filled with charming sketches made by Sargent at the age of eleven. Miss Sargent gave me a free hand to select from the portfolios and sketch books."

The drawings brought to America are largely sketches and studies made by Sargent for his finished work in oils. Among them are the original conceptions of some of his greatest paintings. They throw a most intimate light, in the opinion of Mr. Clark, on the life, work and methods of the painter from his early youth to a few months before his death. Scarcely any of his work of this nature has been shown in public, and Mr. Clark feels the Sargent heirs have done a great service for the land of his birth in allowing the drawings to be put on exhibition here.

Among the drawings is a study of the figures for the celebrated "Carnation Lily, Lily Rose," the delightful painting of two girls arranging Japanese lanterns in a garden, that is in the Tate Gallery in London,—the picture which provoked Whistler's critical observation: "Damnation Silly, Silly Pose."

Venice Biennial

The great Venice biennial—the sixteenth in sequence—will be held from April to October next year, and its entire plan, according to the program just published, has been changed. The Italian exhibit, as well as those of the other countries, will cover a century and a quarter of the development of art, or from the beginning of the nineteenth century to the present time. An effort will be made to have each nation provide representative examples of the great movements that have arisen and subsided—in other words, of the revolutions and reactions that filled each era with controversy, but left, as high marks, the works of masters whom posterity acclaimed.

Another feature that should be of vast interest will be a display of the art of the theatre. By means of miniature stages placed with architectural harmony along the walls of the great central hall of the Italian pavilion will be shown the work of the best known modern Italian and foreign stage designers.

The sixteenth biennial will have the help of architects, who for the first time will be called to take their place by the side of the painters and sculptors.

Her Turn Now

In 1906, Kaiser Wilhelm saw some of the drawings of Käthe Kollwitz and called them "art from the gutter." A little afterward, the Kaiser refused to open a woman's exhibition unless a placard designed by her were withdrawn. Her depiction of the hard lot of the working women of Berlin had offended the royal pair.

Now Germany is celebrating the sixtieth anniversary of the artist, who is described by the *New York Times* as the "greatest woman graphist of the country. Although just turned 60, her furrowed features and the brooding quality of her expression indicate the life imposed on her by her intimate contact with human misery in one of the drab quarters of North Berlin. . . . She is weary after long years of digging in the earth at her feet in search of the bitter kernels of life."

The Duveen Plan

The third exhibition under the plan which Sir Joseph Duveen launched last spring for the sale of works by lesser known British artists is now being held in Bradford. Another will be held in Belfast in November, and for 1928 arrangements so far have been made for exhibitions at Plymouth, Glasgow, Derby and Preston. The first exhibition, it will be remembered, was held at Leeds, and the second has recently closed at Manchester. The latter was unusually successful, having been attended by 45,000 persons, who purchased 95 of the 391 pictures shown.

The percentage of sales, according to Frank Rutter in the *Christian Science Monitor*, compares favorably with the last exhibition of the Royal Academy, where 302 works were sold out of 1,698 displayed. Only 235 sales were made at last year's Academy.

In order to arouse a wider interest in contemporary art and to make the contents of these exhibitions better understood and appreciated by the general public, Sir Joseph's organization also arranges for lectures on art by competent authorities to be given in each city during the period of the exhibition.

The exhibitions of contemporary British art organized under the Duveen plan for foreign countries have not fared so well. Those held at Paris and Brussels were disappointing as to quality and were unfavorably criticized. It is evident that more works by the better known British artists must be included in the exhibitions planned for 1928 in Buenos Aires, Venice and Stockholm.

"Happily," says Mr. Rutter, "Great Britain has today many painters and sculptors of the highest talent, many of whom are very little known at present on the Continent or in America."

Liebermann's Advice

In honor of the eightieth birthday of Max Liebermann, Nestor of German painters, the Prussian Academy of Fine Arts, of which he has so long been president, arranged an exhibition of 100 of his paintings. It asked him to prepare an autobiographical sketch for the catalog, but instead he wrote a homily for young artists.

"Paint what you see," he advised. "Which does not mean that the works of the great masters who have passed through the spirit and gone are not to be studied. On the contrary, I would recommend to young artists the Goethean principle of 'eating at every table' and endeavoring to digest every new idea and movement."

"The 'new' in art, about which we hear so much in the present century, is merely the new artist revealing to us the hitherto unknown soul in an art work. He need not depend for inspiration upon a visit to the South Sea Islanders or the Papuan negroes. If he be genuinely endowed, he can give the world something new, even though he be reproducing the very oldest manifestations of nature—scenes or themes that have been painted a thousand times."

"The curse of our age is the perpetual search for something new and sensational, which most frequently results in a disheartening testimonium paupertatis. The real artist, the artist by the grace of God, should have but one aspiration: to fulfill his life mission. More than that cannot be demanded of him."

Kansas City Bequest

Irwin R. Kirkwood, editor of the Kansas City *Star* and son-in-law of the late William Rockhill Nelson, who virtually left the proceeds of his great newspaper estate to art, is dead, and by a personal bequest of \$250,000 augmented the building fund available for the construction of the William Rockhill Nelson Gallery of Art. The fund is now \$2,750,000, and another \$500,000 is available for art purchases. Mr. Kirkwood provided that if the \$250,000 were not needed in the building fund, it should also be expended for works of art.

William Rockhill Nelson, veteran of the *Star*, left to Kansas City his art collection and his 26-acre home, which is centrally located in the city, subject to the life interest he'd by his widow, his daughter and his son-in-law. When Mrs. Nelson died she left approximately \$860,000 to the building fund. Frank F. Rosselle, the family lawyer, then died and bequeathed \$140,000 to this fund. By the death of the daughter, Mrs. Laura Nelson Kirkwood, another \$1,500,000 became available for building. Then Mr. Kirkwood released his life interest in the site, and plans were made for erecting the gallery.

Thomas Wight, of the firm of Wight & Wight, architects, has been spending the summer at work on the plans. It is expected that construction will begin next spring.

THE ART DIGEST in its last number told of the decision of the trustees of the Mary Atkins fund to place on the Nelson site the Atkins Museum of Fine Arts, one of whose functions will be to house the Kansas City Art Institute, thus assuring the grouping of the city's art interests in one center.

A Great Hoax

[Concluded from page 3]

satirical, designed as naturally as children design. I think he ought to keep on painting, for in this art he escapes the scholasticism and hero worship which often mar his writing. And when one considers how solemnly great conductors play the rollicking guffaws of Beethoven, how little the mass of people are able to interpret him at all, is it a marvel that the *Chicago Evening Post* writer was caught on the hook? Paul simply proved that it is much easier to fool people than to create art."

Mr. Millier in referring to "those faithful handmaids of the Paris salons, *Revue du Vrai et du Beau, L'Art Contemporaine et Livre d'Or*, who get their living in mysterious ways," remarked that "presumably they exist on the number of copies bought by the mediocrities and fakirs whom they compliment."

THE ART DIGEST heretofore has paid its respects to these journals, which live off the fees they receive from publicity-seeking artists in America and England. It would be to know just how much Mr. Smith's expenses were in obtaining recognition for Pavel Jerdanowitch.

Gwen Le Gallienne Exhibits

Gwen Le Gallienne, the 27-year-old daughter of the poet, Richard Le Gallienne, who has become a painter, recently gave an exhibition in her Paris studio. Her half-sister, Eva, 28 years old, is a well known American actress. Gwen's mother is Mrs. Irma Hinton Perry Le Gallienne, while Eva is the poet's daughter when Julie Noregaard was his wife.

21,449 See 'Pioneer Woman' in Minneapolis



Ex-Governor Van Sant heading the "Pioneer Woman" parade in Minneapolis.
Courtesy of the Minneapolis Tribune.

The Minneapolis Institute of Arts took advantage of its exhibition of the models for the "Pioneer Woman" to stir a vast interest in art in that city. The museum officials called on the state chapter of the Daughters of the American Revolution and the old settlers to help out with the opening. A parade was arranged, and it traversed the streets of Minneapolis headed by Samuel R. Van Sant, aged 84, pioneer, former river captain and ex-governor of Minnesota, who drove a "prairie schooner" drawn by a mule team. This "covered wagon" was followed by a long line of automobiles containing the pioneers. The D. A. R. had charge of the reception and tea.

As a result, 21,449 persons visited the Institute during the two weeks, and the attendance for a single day, Tuesday, August 30, was 7,873. A total of 12,527 ballots were cast in the contest, and the votes were fairly well distributed among the twelve sculptors. Who won? Bryant Baker. He was nearly 2,000 votes ahead of the runner-up. He received 4,843 against 2,964 for John Gregory and 1,059 for F. Lynn Jenkins. The rest of the vote for first place was as follows: Jo Davidson, 693; Mario Korbel, 531; Hermon A. MacNeil, 501; Mahonri Young, 282; A. Stirling Calder, 279; James E. Fraser, 162; Maurice Sterne, 99; Arthur Lee, 75; Wheeler Williams, 36.

The pioneers, all of whom settled in Minnesota before 1857, when it became a state, in a separate vote gave preference to John Gregory's model, but it was a very small vote and the winner received only 12 against Mr. Baker's 11.

The exhibition of the "Pioneer Woman" next went to the Minnesota State Fair at Hamline, after which it was the turn of the Kansas City Art Institute (Sept. 12-22). The Texas State Fair will have the exhibition from October 8 to 23.

At the Denver exhibition of the "Pioneer Woman," which preceded the showing at Minneapolis, the voting was enormous, exceeding that of any other city. It showed John Gregory ahead with 19,444, and Bryant Baker second with 19,392—a difference of only 52 votes. The rest of the vote was as

follows: Jenkins, 2,913; MacNeil, 2,902; Korbel, 1,003; Calder, 428; Young, 419; Williams, 200; Davidson, 253; Sterne, 227; Fraser, 221; Lee, 180.

Because of the death of the sculptor, the F. Lynn Jenkins model probably will have to be withdrawn, because the work of creating the final colossal bronze from the tiny model is a task which only the artist himself can carry out.

Mr. E. W. Marland, it is announced by the Reinhardt Galleries, of New York, will probably make his own choice of the model which will be erected in Oklahoma in November, when the exhibition will be held in Washington, D. C.

F. Lynn Jenkins Dead

Frank Lynn Jenkins, member of the Royal Academy, whose model of the "Pioneer Woman" has been second to that of another Englishman, Bryant Baker, in the popular vote in so many American cities, died at his home, 27 West 67th Street, New York, after a brief illness. He was 57 years old, and had resided in New York for several years.

The sculptor was a native of Torquay, England, and was a student of the Lambeth School of Modeling and of the Royal Academy in London. One of his works, a "Madonna and Child," shown at the Reinhardt Galleries, was presented to the Metropolitan Museum by Mortimer L. Schiff.

Attendance Record Broken

The growth in art interest in New York is exemplified by the fact that on Labor Day 6,435 persons visited the Metropolitan Museum, which was 600 more than on any other Labor Day. The Cloisters, which is the Metropolitan's Gothic annex, was visited by 529, or 200 more than last year.

Paints Governor Fuller

Wilbur Fiske Noyes, one of Boston's younger painters, has just completed portraits of Governor Fuller of Massachusetts, the governor's mother, Mrs. Flora A. Fuller, and John W. Weeks, late secretary of war.

All in a Day's Work in New Mexico



"Studio Visitors," by J. H. Sharp.

"Studio Visitors," reproduced here by courtesy of the Museum of New Mexico, presents J. H. Sharp in a lighter vein. Its subject is Indians who are calling on him at his studio in Taos, and displaying the gravity of connoisseurs. The museum greatly

treasures another work by this painter which depicts the Sioux sun dance ritual. Mr. Sharp has been officially recognized as a painter of the Indian by Leland Stanford University and other institutions that have given him commissions for Indian portraits.

Lewis Hind Dead

C. Lewis Hind, one of the best beloved of art critics and the author of many books, is dead in London, according to an announcement given out in New York by his friend, Mitchell Kennerley, head of the Anderson Galleries. He was 65 years old. Among the score of books bearing his name are "The Education of an Artist," "The Diary of a Looker-on," "The Consolations of a Critic," "What's Freedom," "Landscape Painting from Giotto to Turner," and, appearing only last year, "Life and You," a collection of articles that appeared in the London *Daily Chronicle*, and "Naphthali," a volume of reminiscences.

Mr. Hind often visited America and was well known here, and he had an American helpmate, who was formerly the wife of George Hitchcock, the painter.

After completing his education, Mr. Hind entered the lace business owned by his father, Charles Hind. But he soon drifted into journalism and from 1887 to 1892 he was a sub-editor of *The Art Journal*. Then for two years he edited *The Pall Mall Budget*, and from 1896 to 1903 he was editor of *The Academy*.

His own personality and tastes, his talents as a writer, and his editorial positions, brought him into relations with many of the chief literary figures of his time. Among his friends were Thomas Hardy, George Meredith, Kipling, Henley, Bennett, Wells, and, among artists, Beardsley, Leighton and Sargent. His reminiscences relate many interesting contacts with these and other celebrities.

Excavations in Athens

Under the new agreement between the Greek government and the American School of Archaeology in Athens, a large area is to be excavated by sections in the next five years. In the first section twenty-five modern buildings will have to be expropriated.

Death of Fuertes

Louis Agassiz Fuertes, artist and naturalist, whom the *New York Times* in an editorial styled a "portrait painter of birds," was killed by a train at Unadilla, N. Y. Dr. Farrand, president of Cornell University, said of him: "As an ornithologist Louis Fuertes was a recognized scientific authority, and as a portrayer of birds he had no equal in accuracy." A student of Abbott Thayer, whose book on protective coloring gave rise to camouflage, Mr. Fuertes was recognized by artists and scientists alike as one of the leading bird life painters of the world. His conceptions satisfied both art and science.

The writer embellished nearly a score of books with his paintings and drawings. One of his most notable achievements was the painting of the bird habitat groups for the American Museum of Natural History in New York. He also painted twenty-five decorative panels for F. F. Brewster at New Haven, Conn.; a series of panels for Mrs. Russell Sage at Albany, and the murals for the Flamingo Hotel, Miami, Fla. At the time of his death he was engaged on the text and illustrations of his report on the Abyssinian expedition in which he took part for the Field Museum of Chicago.

In its editorial, after referring to the great series of bird paintings in the State Museum in Albany, the *Times* said: "The birds will come and go with the seasons through the years all unwitting of his absence, but they cannot become wholly extinct, for they will be preserved there as in life. He whose skill has given them this sort of immortality, in season and out, needs 'no trophy, sword or hatchment o'er his bones,' for they in turn will preserve the memory of his genius and of his devotion to them."

Argentine Season

The art season just coming to a close in Buenos Aires—spring is now on the way—has seen two memorable exhibitions from neighboring republics, one by the artists of Chile and the other by the Modernist group in Uruguay. Both of them are described by a writer in the *Christian Science Monitor*.

"The majority of the Chilean exhibits are landscapes," he says, "and it would seem that these artists, like their Argentine confreres, find in a just interpretation of nature their truest source of inspiration. The examples of figure painting and still life evince correctness of drawing, but are not marked for feeling, either in color or design.

"There is nothing defiantly iconoclastic, taxing both eyes and imagination, but instead a quiet serenity, the blue of the Pacific under the clear dome of the sky, the still line of the mountains, the fresh beauty of orchards in flower, things seen and appreciated by most picture lovers.

"The Chileans have always been known for their good seascapes, mostly in the manner made famous by Somerscales, and the fourteen canvases by Zemtzen form one of the most interesting groups in the exhibition. His pictures of the long Pacific rollers are all of them capable.

"The artists in the Uruguayan exhibition belong entirely to the new school of hard coloring, swift, at times almost grotesque, design and insistent self-expression. José Cuneo, Carmelo de Arzadun, Humberto Causa and Cesar Pesce Castro attempt great things boldly, with the assurance of youth. The general impression is one of intense vigor, strong personalities at work in the world of art, and a sense of beauty, fantastic and distorted according to the old conceptions of loveliness.

"This collection has attracted great notice in Buenos Aires, being in the main very favorably reviewed by the press, and it is probable that at the annual salon soon to be held the influence of the Uruguayan artists will be plainly noticeable."

Helen Wills and Art

Helen Wills is planning to continue her art education at the Boston Museum Fine Arts School. She has had three years of study at the art school of the University of California. She told in an interview in Boston how she makes art serve tennis.

"I take my sketch pads to the courts and draw the players in action," she said. "I study my opponents that way and learn a lot about their manner of play. I've really discovered something new about the dynamics of tennis play through this sketching. It's hard to explain, but in every stroke and effective position there is a dominant line. You see it on the court; it runs through the player's whole body and through the racquet, following the path of the ball. Only the better players have it. You don't find it in the learning or jerky player."

"It's continuity of action, each play in a unit and good design. It's just as though, with terrific speed and accuracy, you reach out your hand, as you might say, and drop the ball where you want it. You'll find the same dominant line in a good prizefighter, too, I guess."

"I made my first sketch when I was 3 years old. I always liked to make pictures of people. But I made them all side view. And that's the way primitive man drew. On cavemen's walls, you know, and in the Egyptian temples figures are all in profile."

Carnegie Director Talks of Coming International Exhibition



Maurice Denis (France).

"The greatest change in the art situation in Europe today has taken place in Germany," said Homer Saint-Gaudens, director of the Fine Arts Department of Carnegie Institute, who returned early in September from a four-months trip to Europe in search of paintings for the Twenty-sixth International, in Pittsburgh, October 13 to December 4. In Berlin an official luncheon was given for him and in Rome he was received by Mussolini.

"In Germany," continued Mr. Saint-Gaudens, "art has become completely Modernist. As a matter of fact, advanced art is the only art that the German government and leaders in German art circles acknowledge. They have made it quite clear that if they are not represented by the pictures which they gave us for the International, they would prefer not to be represented at all.

"This year, more than ever before, official interest in the exhibition has been evidenced by European governments, especially those of Germany and Italy. Baron Maltzan, the German ambassador to the United States, explained to me that Germany was exceptionally eager to share in this exhibition.



Karl Hofer (Germany).

He maintains that the three important ways in which countries can come to know and to understand and to like one another are through art, athletics and science.

"As far as Germany is concerned, too, this year is of special importance, since, for the first time since the war, there is to be a German member of the Carnegie jury of award—Karl Hofer, one of their foremost artists."

Previous to Mr. Saint-Gaudens' return it had been announced that the four European members of the jury of award were to be Felice Casorati of Italy, Maurice Denis of France, Maurice Greiffenhagen of England, and Karl Hofer of Germany. These artists, together with four American painters, Eugene Speicher, Horatio Walker, Eugene Savage and Abram Poole, will meet in Pittsburgh on September 20 to select the prize-winning paintings.

Returning to Mr. Saint-Gaudens' interview:

"Contrasting with Germany, in Italy very radical art has not achieved great success. It is not self-supporting and, despite official backing, it is arousing a distinct note of disappointment among its apostles. There is, however, an increasing proportion of young men who are trying to express themselves in the modern idea, like Felice Casorati, the Italian member of our jury of award.

"In England there is scarcely any alteration from last year, nor in France. In Spain milder searchers after novelty, such as Solana and Togores, are coming to the fore. In the other European countries, there exist, as always, a few outstanding men. Austria claims Kokoschka, the great man of Central Europe, rather advanced and wild. Svalbinsky is of first importance in Czechoslovakia, of a rich and sensuous manner.

"In this present Carnegie exhibition you will see, perhaps as never before, how youth is recognized today, for nearly half our exhibition is devoted to works of men who have not yet turned forty—a tribute to the young idea in all lands.

"There are about fourteen countries represented. On the assumption that each land splits itself into five cliques, there are probably about seventy aspects of art shown by about three hundred paintings, or four or five paintings to an aspect.

"This year's International is to be different from the twenty-five preceding ones. Hitherto it has been the aim to show one example of each of all the important painters in Europe and the United States. This year it is planned to exhibit one-third of the leading men of the various countries, but to give this third an opportunity to display their talents to the best advantage by showing from three to five pictures each. In succeeding years the Institute then plans to request other groups of equally important artists to exhibit in a similar manner.

"Away back in the fifteenth century somebody found out that colors mixed with oil and applied to canvas or wood, were capable of setting forth, in the finest technique, the noblest sentiments that men can put down in visual form," continued the director. "Never once since then has any single nation possessed the craft of painting to the exclusion of others. But each nation has expressed itself according to its own bias, and rightfully so.

"So we are trying in Pittsburgh to say: Here is what the skillful modern men who represent the various groups of the various countries are doing today; Augustus John,



Felice Casorati (Italy).

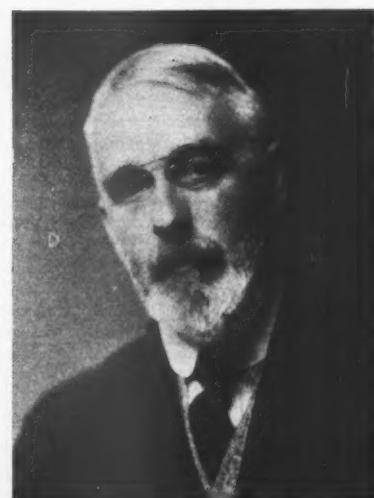
for example, in England, or Karpinski in Poland. In fact, in the foreign section there is not a man who lacks an outstanding reputation in at least one considerable group of his own country, like Zuloaga of Spain, for example. With the exception of a few of the younger generation who will come in through the American committee on admission it is a show of achievement and not of experiment."

After the close of the exhibition in Pittsburgh on December 4 the entire European section will be shown in New York at the Brooklyn Museum and in San Francisco at the Palace of the Legion of Honor. This is in accordance with the policy of the Carnegie Institute to tour the exhibition after showing it in Pittsburgh. It is being shown in New York for the second time. In going to San Francisco, it will be for the first showing west of the Rocky Mountains.

THE ART DIGEST is herewith presenting the photographs of the four distinguished European artists who compose half of the jury of awards. From the material sent to the newspapers by the Carnegie Institute it is found that:

Felice Casorati, who will be coming on his first trip to the United States, is one of the

[Continued on page 10]



Maurice Greiffenhagen (England)

Carnegie Forecast

[Concluded from preceding page]

most distinguished of modern Italian artists. He was born in Novara in 1886. He studied law, music, and literature, and finally turned to painting under the guidance of Vienelli at Naples. His first paintings were accepted at the biennial at Venice in 1907, the same year in which he obtained his doctorate in law at the University of Padua. In 1922 Casorati was honored by a one-man exhibition at the Venetian biennial. He is considered one of the most original and talented painters of Italy.

Maurice Denis was born in 1870 in Granville. In 1888 he entered the Academie Julien, where he came in contact with Pierre Bonnard, Vuillard, and others who have had such influence on the trend of modern French art. When later he became a student at the Academie des Beaux Arts, instead of following the classical and academic methods, he came under the inspiration of Gauguin and Cézanne. All the time, however, he was developing a style that is peculiarly his own. He is best known in Europe for his murals. He was one of the founders of the Salon d'Automne and was among the first to exhibit at the Salon des Tuilleries. Since the death of Puvis de Chavannes, he is probably the outstanding mural painter in France.

Maurice Greiffenhagen will be coming to serve for the second time on a Carnegie jury, as he was a juror for the fifteenth International in 1911. He was born in London in 1862 and entered the Royal Academy school in 1878. He was elected an associate of the Royal Academy in 1916 and became a member in 1922. Since 1906 he has been professor of painting in the Glasgow School of Art. Last year the University of Glasgow conferred on him the honorary degree of Doctor of Laws.

Karl Hofer, as readers of *THE ART DIGEST* know, occupies a leading place among the more advanced artists of Germany and belongs to the method of the *Neue Sachlichkeit* (New Objectivity). He was born in Karlsruhe in 1878, but now lives in Berlin. He had a painting for the first time in the twenty-fourth Carnegie International, and in the last International he showed two much discussed pictures. In the coming exhibition he will have a group of five. A recent show of his works in the *Neue Secession* at the famous *Glaspalast* in Munich aroused interest throughout Germany. The art journals spoke of him as the most promising and solid personality of the younger artists.

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Hamilton's Art

Carl W. Hamilton of New York, who is personally, perhaps, the most extraordinary of all American art collectors, has lent his \$3,000,000 assemblage of Italian old masters and other Italian Renaissance art objects to the California Palace of the Legion of Honor, in San Francisco, for exhibition during September and October, and himself superintended the hanging of the pictures and the arranging of the statuary and rare old pieces of furniture, majolica and textiles.

The old masters include Botticelli's "Madonna and Child, with an Angel and Saint John," Bernardino de Conti's "Portrait of Beatrice d'Este," and examples by Fra Filippo Lippi, Perugino, Domenico Veneziano, Piero della Francesca and many others.

Carl W. Hamilton, according to the sketch given out by the museum, started life as a newsboy and boot-black, and now, while only 35 years old, has become a millionaire and an art connoisseur. He worked his way through Andover and Harvard, intending to become a missionary to China. He went to China, but entered business there and amassed a fortune. So great an art enthusiast has he become that he "personally travels with his collection, and not only that, but he takes with him in the passenger cars several of the most precious of his possessions. He packs, unpacks, and arranges his collection himself, and even sleeps in a great fifteenth century Florentine walnut bed."

Simultaneously with the Hamilton collection, the California Palace of the Legion of Honor is showing a large collection of modern European and American paintings and sculpture, which is lent anonymously, and which offers a "comprehensive and well-balanced picture of current artistic activity."

Cleveland's Pre-Raphaelite

Cleveland has an artist, Norman Roberts, who, in protest against this modernistic world, has turned to Pre-Raphaelitism, and who is spending the summer in England, where he is studying the works of the Pre-Raphaelite Brotherhood, that flourished in the reign of Queen Victoria. The Guenther Galleries in Cleveland have opened the season by exhibiting a very large water color by Mr. Roberts entitled "Lilith."

The mythological first consort of Adam is depicted in the alluring Halls of Lilith, seated on her throne, partially clad, bejeweled and flower-decked. A knight in armor is on one side, shielding from sight the Queen of Sin, and on the other a knight, pale as death and sick of his task, guards the halls. Huge griffins devour the hearts of men, and a man and woman chained together are at Lilith's feet. There is a profusion of Pre-Raphaelite detail. The picture is priced at \$30,000.

Fitchburg to Have Gallery

Mrs. Lowell H. Milligan, formerly in the educational department of the Worcester Art Museum, is to be director of the Fitchburg (Mass.) Art Association, which has purchased a building and will transform it into a gallery. Educational work will be featured.

Buys "Bride of Lammermoor"

"The Bride of Lammermoor," one of Sir John Millais's masterpieces, painted in 1878, has been purchased for the Municipal Art Gallery at Bristol, England.

Dudensing Contest

In the summer of 1926 the Dudensing Galleries of New York put into effect a new scheme to call into the light the talents of heretofore unknown artists. It announced a competition, in which the painters were to send four works each to the galleries, to be used as a basis for the selection of four who were to be given exhibitions during the season of 1926-7 and whose works, in dealers' parlance, were to be "pushed" among amateurs.

Seventy-nine artists sent pictures, the selections were made, and the resulting exhibitions attracted a great deal of attention not only from the critics, but from collectors who lent their encouragement by buying generously. The plan was definitely a success.

This summer Messrs. Leroy and Richard Dudensing announced another competition, and this time nearly 150 artists sent pictures. The winners have just been announced, as follows: Arnold Blanch, Woodstock, N. Y.; Jo Cantine, Woodstock, N. Y.; Agnes Tait, New York City; Dorothy Simmons, Plainfield, N. J. In addition to these four, six others were selected whose works will be offered in the newly opened Dudensing Galleries, 5 East 57th street.

"This response," said Leroy Dudensing, "and the possibilities it brings, has spurred us to great excitement. The four exhibitions will be among the big events of the art season. We are certain of this because we found last season that the public is more than eager to take up artists whose creativity seizes its imagination. We have already been guaranteed that thirty pictures out of the four exhibitions will be sold, this assurance coming from individuals who have been willing to advance that pledge."

"This result is indicative of the remarkable progress sincere effort and truth in art have made upon the appreciation of the public during the last ten years. Prospective buyers are no longer so susceptible to that old 'siren song' of medals, prizes and presentations; rather, they depend upon their own reactions before a new stimulus. The public is awakening to the many shams, and the old political strongholds of convention are capitulating one by one."

"Can you imagine our tremendous feeling of elation at this advancement,—we who, more than eleven years ago, departed from the dealer's old shibboleth that 'a sale is cash in hand?' We have tried to soften the drama of the artist, in which genius so often went cold and starved and found its grave sometimes penniless and insane."

Augustus John Coming

A great exhibition of the paintings of Augustus John, famous English artist, comprising 100 examples, will be shown at the Anderson Galleries in November, it is announced by Mitchell Kennerley. Included will be a portrait of Andrew W. Mellon, recently completed in Mr. John's London studio. The painter will visit America during the exhibition.

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A Celebration

Fort Christmas, Fla., is a backwoods Southern community, with a grocery store and postoffice combined, a schoolhouse and a picnic ground which, on certain occasions, can be a rendezvous for country lovers and old folks who like to talk about crops and tell stories of long ago. But in the last year a great pride has taken possession of the place because one of the boys who used to attend the school has become famous. He is Hughlette Wheeler, who went away to attend the Cleveland Art School and whose statuettes of cowboys have already attained a vogue in the art world.

Fort Christmas just hugged itself when young Wheeler (he is only 26) came back on a visit this summer. It wanted to celebrate, and what do you suppose it did? It arranged an old-fashioned country picnic and barbecue in honor of the boy and invited the whole of Orange county to come and enjoy itself.

"The committee worked all through the night," says an Orlando newspaper, "and barbecued half a ton of meat. Baskets were brought in, laden with all sorts of good things, running from fried chicken, potato salad, macaroni and beans up to delicious home-made cakes and pies.

"John R. Tucker opened the program by calling on Walter Drennen to lead the crowd in the singing of America. A. B. Johnson, county superintendent of schools, led in an opening prayer.

"Mr. Tucker told of the coming of James Wheeler from a town near Detroit to Fort Christmas many years ago. He was an orphan boy and was brought South by a good lady who spent her winters in this state. He married an orphan girl from the Fort Christmas section, so that Hughlette Wheeler is truly a son of both the North and the South.

"Karl Lehman, secretary of the Orange County Chamber of Commerce, told of Hughlette Wheeler's early boyhood, his going to Cleveland twenty-one months ago, his early work in art, which found its culmination when he was given modeling clay and with it fashioned his first cowboy and horse. Today this twenty-six-year-old Florida young man is reckoned as the best sculptor of cowboys and horses in America.

"Hughlette Wheeler was introduced to the audience and given a tremendous ovation. He responded in a modest and delightful manner with a few words of hearty appreciation for the honors and kindness being shown him."

The account of all the speechmaking fills a column. At the end of the picnic the young sculptor started for New York to take a ship for Europe, to continue his studies with Henry Turner Bailey, director of the Cleveland School of Art.

Is This a Joke?

"What makes you think your painting is priceless?"

"I've tried to sell it!"

—California Arts Club Bulletin.

Plaster Casts

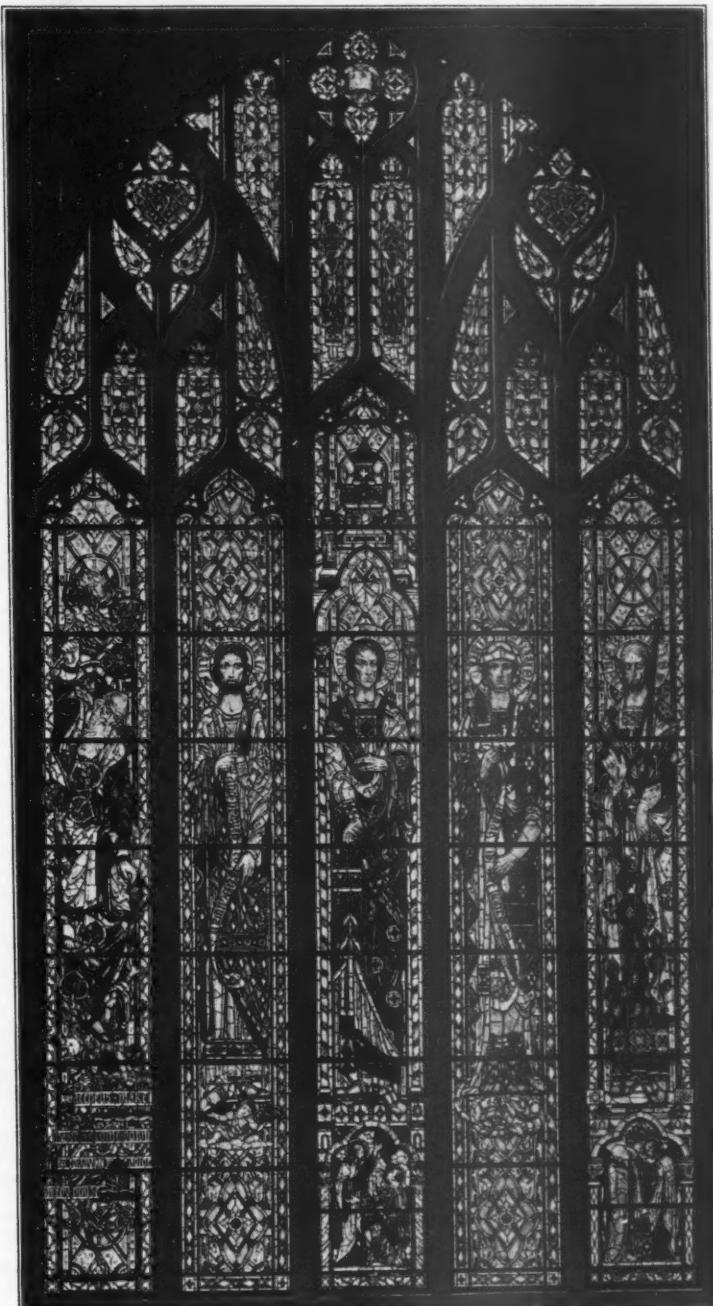


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American Gothic Window Designed by Nicola D'Ascenzo.

While Boston almost can be considered the center of the art of stained glass in America, Philadelphia likewise is a seat of production. The window shown above was designed by Nicola D'Ascenzo of that city for St. Thomas's Episcopal church, in New York, and was produced at the D'Ascenzo Studios. It is more than thirty feet high, contains thousands of pieces of brilliantly colored glass, and is a striking example of the present day revival of this beautiful craft of the Middle Ages.

The window, entitled "Faith," is one of a series of eight for the clerestory of the church. Being a five-lancet example, it contains five standing figures, Saint Thomas, Cornelius the Centurion, Nathaniel, Zac-

heus and Bartimeus—all outstanding characters having great faith. Below the figures are the predellas typical of the middle period of Gothic art, illustrating related subjects or incidents in the lives of the five characters. The upper, or tracery, portion of the window, as well as the background, is treated with a rich, all-over pattern of grisaille decoration, studded with symbols and angelic figures of praise, in the manner of the magnificent cathedral windows of the late thirteenth and fourteenth centuries.

The color scheme and general design of the window has the glass of Chartres Cathedral as its inspiration and prototype. Mr. D'Ascenzo spent many weeks in a careful study of its famous old glass.

An Orientalist

Those whose memories go back half a dozen years will remember the sculpture of Allan Clark, which had a strange quality one did not know whether to call modern or ancient. Suddenly he dropped out of sight, and the art world wondered what had become of him. It was not known generally that, under the leadership of Langdon Warner, he became four years ago a member of the archaeological expedition of Harvard University to Japan, China, Siam, Cambodia, Java and India—an expedition one of whose results has been the raising to proper veneration of the sculptured masterpieces of Cambodia and the placing of beautiful examples in American museums.

Mr. Clark is back now, and twenty-five of his new sculptures will be placed on view on Oct. 1 at the Fogg Art Museum, Harvard, after which they will be brought to New York. Elisabeth Luther Cary, art critic of the *New York Times*, saw them at Harvard.

"They show," she says, "the hypnotic effect of the past as it appears in the tranced immobility of imitative art, especially that derived from the hieratic images of the East. Although the influence of these

images appears without disguise in these modern adventures, they are nevertheless purely modern adventures, innocent of imitative character. The traditional type of the religious image becomes in the hands of the sculptor a new incarnation, a genuine creation into which has been breathed the imperishable spirit of life.

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Seeks London Art

Mitchell Kennerley, president of the Anderson Galleries, has announced that this American auction house will open an office in London, to be manned by experts, whose function will be the booking of collections for sale in New York. He pointed out that 90 per cent. of the art purchases abroad are by Americans, and predicted that "all records of past seasons in New York will be exceeded during the coming season."

It will be recalled that two years ago Mr. Kennerley brought the art collection of the late Lord Leverhulme to New York for dispersal.

San Diego Gets a Coello

Among the recent acquisitions of the San Diego Gallery of Fine Arts is Coello's portrait of Isabella di Francia, a work that won the praise of the expert, Dr. W. R. Valentiner. Other acquisitions include a statue in wood, probably Spanish, of St. Anne; "San Felipe Valley," a painting by Charles Reiffel; "Near Florence," a water color by Colin Campbell Cooper; a miniature of President Coolidge by A. J. Powell; and three prints selected from "Fifty Prints of the Year,"— "Grim Orvieto," by John Taylor Arms; "Twilight of Man," by Rockwell Kent, and "Delmonico Building," by Charles Sheeler.

Will Show Oriental Art

Ten Eastern countries will be represented in an Oriental Exposition next December in Madison Square Garden, New York, the purpose of which is to "show a cross section of the life of the Orient, as well as to exhibit works of art and craftsmanship both ancient and modern."

Lime Rock Exhibition

A late comer among the summer exhibitions was the first annual of the Lime Rock (Conn.) Art Association, which included paintings, prints, drawings and water colors. Four hundred visitors attended the opening and many sales were made the first day.

Maurice H. Goldblatt

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Etchers of Ohio

The Dayton Society of Etchers has organized the "First Annual Ohio Print Makers Exhibition," which will be given its premier showing at the Dayton Art Institute during October, after which it will make a tour of all the Ohio museums. The collection will not be a large one, and the aim has been to make it of high quality.

Ohio believes that works of art must be bought in order that artists may live, and a special effort will be made to sell the prints in this exhibition. A commission of 20 per cent. will be charged, half of which will go for expenses and half to the museum making the sale.

Vienna Sees British Art

An extensive exhibition of British art is being held in Vienna, until November 1, under the auspices of the new Anglo-Austrian Society. Since the English museums do not lend pictures, private collectors were called upon and a notable group of paintings gathered. The exhibition begins with the Elizabethan painters and ends with the Pre-Raphaelites, and includes many great works of the Reynolds and Raeburn period.

Milwaukee Gets an Albright

The Milwaukee Art Institute has acquired "The Philosopher," by the Chicago Modernist, Ivan Le Lorraine Albright, who has returned from Southern California, where he had a studio in the old art museum in Balboa Park, San Diego, and did an historical subject, "Last of the Spanish Padres," at the old monastery of San Luis del Rey.

Artist Wins His Own Prize

Charles Vezin offered a prize for the most popular painting at the annual exhibition of the Lyme (Conn.) Art Association. When the 2,863 ballots were counted it was found that his own sketch, "The Parsonage," was in the lead. So the money was turned over to Guy Wiggins, the runner-up.

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Note—Illustrated catalogue on
demand.

Georges Michel, a Romantic Utrillo



"The Village in the Fields," by Georges Michel. Courtesy of Mons. Jean Charpentier.

France is seeing the revival of another early nineteenth century painter, Georges Michel (1763-1843). The "Story of Michel, Eccentric Painter," was told for the first time by Thoré in an article in the old *Constitutionnel*, on November 25, 1848, five years after the artist's death. This Romantic Utrillo,—Michel's favorite subject was in fact the hill of Montmartre, then a shabby slope on which stood a few windmills and whose principal denizens were wild rabbits,—was presented by his enthusiastic biographer as a picturesque bohemian and an inspired toper. Here ends the resemblance with Utrillo, for during his lifetime his paintings never fetched high prices and when he died his name was almost unknown. By and by a sort of semi-celebrity grew to surround him, but up to now he has never been actually known, for his paintings were

widely dispersed and a synoptic view of his art has been impossible.

A retrospective exhibition of Michel's work was for years announced in Paris every spring, but it was each time postponed because of the difficulty of gathering a representative collection. Thanks to Mons. Jean Charpentier an important exhibition, including one hundred paintings, was recently organized in his galleries in the Faubourg St. Honoré.

A contemporary of Constable and Turner, Georges Michel occupies in the history of French landscape painting a place which, without being of the first order, is nevertheless personal and distinguished. More a renovator than an innovator, for in his best period his art is still inspired by the great Dutch landscape painters, he was also, in some ways, a precursor. In the works of his last period,

European Art Dealers

European Art Dealers

says Mons. Paul Fierens in *Les Debats*, "his elimination of every picturesque element, his contempt for conventional subjects, opens the way to the painters of the Barbizon school and to Courbet. This follower of the Dutch masters seems to have foreseen the profound intimacy with nature on which is founded the realism of the modern school of painters. Michel was not a genius, but a perfect technician, and he reaches, at times, the intuition of a visionary."

Michel, says Mons. René Jean in *Comœdia*, "appears amongst the French landscape painters as an exceptional case. Nothing in his art reminds one of the balance, the daintiness of his predecessors. Michel stands as far from Watteau and Hubert Robert as Corot stands from Michel. Solitary in his life, he is also a solitary in his art. He does not seem to have had any precursor in France, and had no real influence on those who came after him."

"But his paintings reveal a passion, an impulse, which made of him the forerunner of the Romantic school. This lover of space and wind does not care for rules nor for conventional landscape, but opens his tormented soul, akin to the dramatic clouds running over deserted lands which are the main subject of his best paintings."

Mons. André Warnod in *Comœdia* points out that there are three periods in Michel's art, a first period copied after the Little Flemish masters, a second inspired by the great Dutch landscapists, and a third, after he had inherited money and independence, in which he painted as he pleased.

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Taking Art Not Too Seriously at Gloucester



"Humoresque—Gloucester," by William Meyerowitz.

The above painting, "Humoresque—Gloucester," was reproduced by the Boston *Transcript* with the sub-title, "A Whimsical Interpretation of the Fishing Town by the Sea." "On the left," that paper says, "is symbolized the Gloucester Society, which is a non-jury outfit; on the right may be seen the juried North Shore Arts Association, with the jury scanning the artists as they file in. Note the disappointed ones, whose works failed to please the jury, bearing

their canvases away. In the foreground may be seen the artist, William Meyerowitz, at work." The picture, having got by the jury, was hung at the North Shore Arts Association's exhibition.

France—Germany

[Concluded from page 1]

protested against any plan to exhibit Liebermann's paintings in Paris.

The political nature of the article in *L'Action Française* is suggested in the last paragraph, which says that "there must be a protest of French opinion, particularly of the war veterans, whom Liebermann insulted while they were facing German machine-guns, a protest that will shout to this Minister of Public Instruction in a cabinet called 'national' that such lack of dignity, such enormous lack of conscience, is an outrage to the living and to the dead."

Almost as violent or vigorous a protest is made by a critic usually more tempered in statement, namely M. Thiebault-Sisson, in *Le Temps*. He notes the possible pretexts for inviting Liebermann's works to Paris—the artist's early training here, his tardy adherence to Impressionism, and honors that had been paid to him in the early years of this century—and then also alludes to the unrepented signing of the manifesto and the expulsion by the Académie des Beaux-Arts.

M. Thiebault-Sisson, however, adds the further point that it would be more proper to honor some English painter before giving an invitation to Liebermann and refers to the fact that a group of English painters last winter had to go to a private gallery.

Other statements that have appeared, partly from German sources, suggest that the question is not whether, but where, and that the Jeu de Paume may be admittedly inappropriate because just outside the door is a memorial to Edith Cavell. An exchange of a Liebermann exhibit for a Monet exhibit has also been suggested.

A Museum Manual

A "Manual for Small Museums" by Laurence Vail Coleman, director of the American Association of Museums, has just left the press of G. P. Putnam's Sons. It is a general treatise on the principles and methods of museum work, and has fifty chapters and seven appendices. The book is based in part upon a coast-to-coast survey of museums which was made possible, beginning three years ago, by a grant to the association from the Carnegie Corporation.

"Separate chapters are given over," says *The Museum News*, "to the individual problems presented by history, art and science materials, but to avoid the duplication that would result from an attempt to treat museums of each kind separately, many matters are discussed in terms of a general museum.

"The manual makes two principal contributions. The first inheres in the work as a whole, which is a rounded account of museum work—a verbal picture drawn for the trustee or general reader quite as much as for the professional. The second grows out of its several detailed presentations of many subjects which previously have not been treated fully in museum literature. . . .

"In the appendices, to which the less readable reference matter is relegated, are given models for the charter, constitution, by-laws and contract with local government. There are also compilations of laws, lists of dealers and bibliographies."

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Erte's Vogue

Best known to Americans as a painter of magazine covers, Erte, the two syllables of whose pseudonym represent in French the initials of his real name, Romain de Tirtoff, has found many other fields for the exercise of that fantastic imagination which M. Maurice Feuillet, writing in *Le Gaulois Artistique*, attributes largely to his origin. "He was born in Russia, that land of fable and magic."

After telling of Erte's youthful escape from naturalism as a pupil of Repine, whose methods he "instinctively resisted," the writer says:

"We find him later at Paris, working for a couturier, whose reputation was due more to publicity than to talent, and creating ravishing models, fascinating designs, which that clever man signed and then published in American periodicals as being of his own invention. That collaboration ended with the war. Erte worked then for himself. His personality was recognized; his reputation and success spread. Although quite young—he is hardly past thirty—he is today considered one of the most original and most unusual artists of this period."

Much of Erte's work has been for the theatre, where the mixtures of the real and the unreal, the wonderful opportunities in the use of form and color under controlled lighting, appeal strongly to his taste. He has been, M. Feuillet says, particularly prolific in the invention of charming hybrid creatures: women-flowers, women-birds, women-butterflies, dryads and women of fire. "It was he who, in 1922, invented the 'collective costumes,' where several persons coming together compose a decorative ensemble aiming at a single object."

"The Orient and its civilizations have exercised a dominant influence upon Erte. Russian art is too closely related to oriental art for us to be surprised that he should be attracted by the rich diversity of its magnificence. Persia, India and China are for him an inexhaustible source of inspiration."

Much of Erte's work for the stage has been the designing of ballets, as his series of the Rivers, the Kisses, the Seducers, also "the Golden Fables, from those of the Golden Age down to the Goldbug of Edgar Poe; a Venetian ballet, a masquerade wherein live again the charming disguises of the eighteenth century, and 'The Antiquary's Shop,' where the knick-knacks come to life with the jerky gestures of automatons. Finally, in a different key, there are the costumes for 'Thais,' 'La Bohème,' 'La Traviata,' 'Rigoletto,' 'Mafion,' and designs for motion-pictures, for he is interested in everything that concerns translating dreams into reality."

And further, "with him the philosophic study of ideas expressed by images is a constant preoccupation. It shows itself notably in the important series which he devoted to illustrating the covers of a leading American periodical."

As a decorative artist M. Feuillet considers Erte equal if not superior to Aubrey Beardsley, Edmund Dulac, Bakst, Barbier and Rackham.

Museums and Therapeutics

"Hospitals do much; they make sick men well. Museums of art do more; they make well men better." —George W. Stevens.

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To the town of Ontario belongs the distinction of establishing within its Chaffey Union High School an actual school of sculpture. The idea originated with Miss Charlotte Reed, head of the art department, and two years ago she obtained the services of Mrs. Annetta Saint-Gaudens to start the venture. A sculptors' workshop was established, to which the pupils have access, and a class in modeling is conducted. At first, says the *Christian Science Monitor*, she was almost overwhelmed by the slap-dash-bang conduct of her proteges, but artist and pupils finally adjusted themselves to each other, the latter "learning to be at ease in the atmosphere of a sculptor's studio."

Mrs. Saint-Gaudens says that physical freedom such as existed in the everyday life of ancient Greece is necessary to the advancement of sculpture. "If there is ever to be a real American school of sculpture, I believe it will arise in Southern California," she said. "Here we have physical freedom. Moreover, many people have, or take, more leisure here than elsewhere. Art requires leisure."

Mrs. Saint-Gaudens is the widow of Louis Saint-Gaudens, brother of Augustus Saint-Gaudens, and she and her husband assisted the master in his Cornish, N. H., studio for 25 years. Her son is Paul Saint-Gaudens, who is becoming famous as a potter.

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'Period' Schoolrooms

When the board of education of Jackson, Mich., decided it was time for the city to erect a new high school building, the heads of departments at the school decided it would be a good thing to have the special classrooms reflect the atmosphere of the subjects studied.

They communicated the idea to the superintendent of schools, Mr. E. O. Marsh, and he was so taken with it that he put it before the board of education. The board got enthused, and passed both idea and enthusiasm on to the architectural firm of Childs & Smith, of Chicago. The architects caught the fire, and produced plans that the board and the superintendent and the heads of departments simply went mad about. And when school opened this fall it was in a \$1,300,000 building with a Tudor tower (ready for some rich citizen to equip with chimes) and "period rooms" filled with copies of masterpieces of painting, sculpture and objets d'art which cannot fail to instill a pretty thorough art understanding and appreciation in the city's coming generations.

For instance, the Latin classroom has an interior in which a Roman might feel at home. It is based on Pompeian design, with a frieze in low relief and Latin mottoes on the walls. The pupils will sit in winged chairs such as Virgil might have occupied when he wrote the *Aeneid*.

The English room goes back to the seventeenth century, with walls plastered and timbered and the timbers stained to look centuries old. There are leaded windows, an Elizabethan fireplace and benches such as Shakespeare might have sat upon when he acquired his "small Latin and less Greek." The library is in a later period of English design, and the assembly hall is early American and puts the pupil in the atmosphere of the old New England town meeting, with colonial lanterns and a ballot box on the platform. And so on throughout the building.

"If the America of the future is to have any artistic appreciation," said the architects, "we must get away from prison-like cubes in the construction of school houses. By surrounding the children with the finest examples of all crafts we can instill into their thought healthy ideas of beauty and they will not become enamored with the gaudy and undesirable."

A. K. Cross' Pupils Exhibit

An exhibition of the work of A. K. Cross' pupils both at the Commonwealth Art Colony and by correspondence was held in the Board of Trade room at Boothbay Harbor, Maine. A writer in the *Boothbay Register* said that his vision training method enabled the pupils "to gain true vision for values and color in a few weeks and sometimes in even a week or a day."

A Poster Competition

A competition for a poster to promote literacy in the United States has been announced to art students and artists by the National Society of the Colonial Dames of America, with prizes of \$300, \$150 and \$50 and five honorable mentions. Requests for circulars should be addressed to Poster Secretary, 120 Bellevue Place, Chicago.

College Engages Frank French

Rollins College, at Winter Park, Fla., has engaged Frank French, A. N. A., for advanced work in its art department.

A Teaching Center

A plea for the co-ordination of American art education, with a central institution for research and training, is made by Julius Mehalik of Cleveland in the September number of the *American Magazine of Art*. He suggests that the founding of such a center offers an opportunity to wealth.

"Nowhere in the world are more efforts made to lift up the standard of art education than in this country," he wrote. "This will lead to a development of art and art appreciation, more rapid and more general than ever in the history of mankind. It largely depends on the methods applied in art teaching how fast American art will develop and to what extent the development will be genuine. To find out and to employ the best methods is a matter of good organization.

"Everybody knows there are experiments made, courses given, theories tested and adapted to local conditions in many places. Conventions, magazines, lectures, exhibitions tell about them. But, as a matter of fact, there are no universally valid principles of art education established, at least not with regard to the vastness and the economic structure of the country and to the cosmopolitan character of the population. To suit the special requirements of this country, theory and practice, research and results have to be adequately organized. An institution under the roof of which all the material concerning the methods of art education could be collected would be the appropriate center for such activity. It would be the place where art teachers of every line could display their methods, where good schemes for the average teacher could be worked out and problems set before those that have creative ability in teaching.

"As far as I know, there doesn't exist such an institution in the world. Special work is being carried out in art museums, academies, universities, normal art schools, children's museums and similar institutions. This seems to be the right thing as long as a branch of art education fits into a special institution. And it is right as long as art is considered as a matter of luxury, altogether supported by a few enthusiastic patrons. But conditions change the moment art becomes a public necessity, an economic factor, as it is going to be, and a matter of vital interest in the life of a great nation. In this case art education needs the closest co-ordination of the different art institutions based upon fundamental principles and a more close co-operation in working on them.

"Circumstances are favorable. The next International Congress on Art Teaching will be held in 1928 in Prague. Time enough to lay the foundation of such an institution. The following Congress, of 1932, probably will be held in America."

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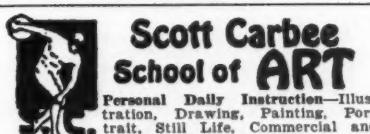
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THE GREAT CALENDAR OF AMERICAN EXHIBITIONS

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Montgomery, Ala.

STATE FAIR—
Nov. 7-13—Southern States Art League.

Los Angeles, Cal.

LOS ANGELES MUSEUM—
Sept.—California Water Color Society; water colors, "Pop" Hart, Charles Killgore; etchings, Seymour Haden; sketches, Thomas Hunt.
Oct.—Munthe Collection of Chinese art; paintings, Henrietta Shore; photographs, Edward Weston.

AINSLEY GALLERIES—

Sept.—Ship paintings, Duncan Gleason.
Oct.—Landscapes, Orrin White.

BILTMORE SALON—

Sept.—Laguna Beach painters.
Oct.—Elmer and Marian Kavanagh Wachtel.

CALIFORNIA ART CLUB—

Sept.—Opening exhibition at Olive Hill.

Oakland, Cal.

OAKLAND ART GALLERY—
To Oct. 4—Water colors, etchings, Gene Kloss.

San Diego, Cal.

FINE ARTS GALLERY—
Sept.—French and American show; Helen Forbes; William Clapp monotypes; Japanese prints.
Oct.—Elliott Torrey; Baskt textile designs.

San Francisco, Cal.

CAL. PALACE OF LEGION OF HONOR—
Sept.-Oct.—Carl W. Hamilton collection of old masters; special collection of modern paintings.BEAUX ARTS GALERIE—
Sept.—Members' exhibition.Oct. 3-17—Paintings, Rinaldo Cuneo.
Oct. 18-Nov. 2—Paintings, Charlotte Fortune.

EAST-WEST GALLERIES (Women's Bldg.)—

Sept.—Exhibition of Sculpture.

Oct.—Diego Rivera.

PAUL ELDER & CO.—

To Sept. 24—Four etchers.

Sept. 26-Oct. 8—Portraits, Lillie V. Ryan.

Oct. 10-29—New etchings, Alfred Hutty.

VICKERY, ATKINS & TORREY—

To Sept. 24—Cal. Soc. of Etchers' annual.

Oct.—Recent etchings, Roy Partridge.

Denver, Col.

KENDRICK-BELLAMY CO.—

Oct. 1-15—Paintings by Western Artists.

Hartford, Conn.

WADSWORTH ATHENEUM—
Oct. 9-24—Paintings, William C. Emerson.

Oct. 10-Nov. 7—Handwrought silver, Arthur J. Stone.

Atlanta, Ga.

HIGH MUSEUM OF ART—
Oct.—Exhibition arranged by Associated Dealers in American Paintings.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—
To Oct. 14—Exhibitions, H. Leon Roecker, Frederick Teijander, J. Jeffrey Grant, E. T. Grigware, Edwin Pearson; Swedish Decorative Arts.

Oct. 27-Dec. 18—Fortieth annual exhibition.

CHICAGO GALLERIES ASS'N—
Sept. 24-Oct. 15—Paintings, E. Dewey Albinson, Alexis J. Fournier, James E. McBurney.

Oct. 20-Nov. 12—Ass'n of Chicago Painters & Sculptors.

CHESTER H. JOHNSON GALLERIES—

Oct.—Collection of French Paintings.

Peoria, Ill.

ART INSTITUTE OF PEORIA—

Oct. 1-20—Paintings, Hedley Waycott.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—

Sept.—Richmond (Ind.) Art Association.

Oct.—J. Ottis Adams memorial exhibition.

Oct. 20-Nov. 3—Baskt textile designs.

PETTIS GALLERIES—

Oct. 3-15—Paintings, R. L. Coats.

Oct. 17-29—Paintings, Bertha Lacey.

Oct. 31-Nov. 12—Paintings, Blanche Stillson.

Dubuque, Ia.

DUBUQUE ART ASSOCIATION—

Oct.—Paintings, Adrian J. Dornbush.

New Orleans, La.

ISAAC DELGADO MUSEUM—

Oct. 2-31—Special No-Jury Exhibition.

ARTS AND CRAFTS CLUB—

Oct. 1-14—Exhibition by members.

Oct. 14-28—Alice H. Smith, E. Pettigrew Verne, Margaret Dashill.

Oct. 29-Nov. 18—Alvin Abraham Rattner.

Portland, Me.

SWEAT MEMORIAL MUSEUM—

Sept. 23-Oct. 23—Frederick K. Detwiler.

Baltimore, Md.

PURNELL ART GALLERIES—

Sept.-Oct.—Contemporary etchings.

Boston, Mass.

BOSTON ART CLUB—

To Nov. 1—Exhibition by artist members.

GOODSPED'S BOOK SHOP—

Sept.-Oct.—Exhibition, miscellaneous prints.

HARLOW & HOWLAND—

Sept. 19-Oct. 8—Etchings by Kate Wingate.

SOCIETY OF ARTS AND CRAFTS—

Oct. 13-29—Cowan Pottery.

Cambridge, Mass.

FOGG ART MUSEUM (Harvard)—

Oct.—Sculptures by Allan Clark.

Hingham Center, Mass.

THE PRINT CORNER—

Sept. 20-Oct. 7—The American Scene in Etching.

Oct. 10-31—Character Sketches in Etching.

Springfield, Mass.

CITY LIBRARY—

Nov. 12-27—Ninth exhibition, Springfield Art League.

JAMES D. GILL—

Oct.-Nov.—Exhibition, selected American paintings.

Worcester, Mass.

WORCESTER ART MUSEUM—

Oct.—24th annual Worcester Exhibition.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—

Oct. 7-30—Loan exhibition, Gari Melchers.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—

Sept.—Paintings, Maurice Combris; Grand Rapids Camera Club.

Oct.—Lillian Gent; Roi Partridge etchings.

Minneapolis, Minn.

MINNEAPOLIS INSTITUTE OF ARTS—

To Oct. 14—Daumier lithographs.

Oct.—Exhibition, Minneapolis and St. Paul artists.

Oct. 15-Nov. 18—Rembrandt etchings.

Jackson, Miss.

MISSISSIPPI STATE FAIR—

Oct. 17-22—Southern States Art League exhibition.

Yazoo City, Miss.

ELKS CLUB—

Oct. 26-Nov. 2—Southern States Art League exhibition, auspices Woman's Club.

Kansas City, Mo.

KANSAS CITY ART INSTITUTE—

Oct.—Paintings, carvings, by Gjura Stojana (Serbia); paintings, Charles S. Schwartz.

Saint Louis, Mo.

CITY ART MUSEUM—

Sept. 14-Oct. 15—22nd annual exhibition of Paintings by American Artists.

Oct. 15-Nov. 30—Ballard Collection Oriental Rugs.

SAINT LOUIS ART GALLERIES—

Sept.-Oct.—Exhibition, old and modern masters.

Omaha, Neb.

ART INSTITUTE OF OMAHA—

Sept.—American Book Illustration.

Oct.—Water colors, John S. Sargent, Winslow Homer; modern textiles and ceramics.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—

Oct.—Paintings, Ernest L. Blumenschein.

New York, N. Y.

METROPOLITAN MUSEUM OF ART—

To Oct. 2—Etchings of Bosse and the Van de Velde; American portraits by James Barton Longacre and his contemporaries; Graphic Techniques; Retrospective Exhibition of Painted and Printed Fabrics; XIXth Century White Embroideries; messotints by David Lucas after Constable.

Beginning Oct. 18—Exhibition of American Exteriors (sundials, latches, etc.).

AMERICAN FINE ARTS GALLERIES—

Dec.—Winter Exhibition, National Academy of Design.

March-April—103rd. Annual Exhibition, National Academy of Design.

AMERICAN ACADEMY OF ARTS & LETTERS—

To Oct. 22—Childe Hassam exhibition.

Nov. to April—E. H. Blashfield exhibition.

BACOCK GALLERIES—

To Oct. 10—Opening exhibition of contemporary painters.

Oct. 15-31—Eugene Higgins, Margery Ryerson.

CORONA MUNDI—

Oct. 15-Nov. 15—Tibetan Sacred Paintings.

AINSLEY GALLERIES—

Oct. 1-14—Etchings, water colors, E. V. Lombardo.

Oct. 14-31—Jean Conrad; Modern French Paintings.

KENNEDY & CO.—

Oct.—Modern English etchers.

MILCH GALLERIES—

Sept. 26-Oct. 8—Water colors, Wilson Irvine.

Oct. 1-29—Paintings, A. G. Warshawsky; decorative embroideries, Georgiana Brown Hareson.

Rochester, N. Y.

MEMORIAL ART GALLERY—

Oct.—Oriental and European miniatures; soap sculpture; paintings, Gustave Cimatti; sculpture and paintings, Blanca Will.

New Berne, N. C.

PRESBYTERIAN LECTURE ROOM—

Sept. 27-Oct. 11—Southern States Art League exhibition, auspices Art Study Club.

Akron, O.

AKRON ART INSTITUTE—

Sept.—Paintings, Henry S. Eddy; Cleveland Photographic Society; soap sculptures.

Oct.—Exhibition of fabrics.

Columbus, O.

COLUMBUS FINE ARTS GALLERY—

Sept.—Prints, Blanding Soan; fabrics, Elinor Merrill; textiles, Mildred Williams.

Oct.—Paintings, Carl Springer.

Cincinnati, O.

TRAXEL ART CO.—

To Oct. 1—Etchings, Ernest D. Roth.

Oct. 3-15—Mrs. Dorr Raymond Cobb.

Oct. 24-Nov. 6—Paintings, E. C. Volkert.

Cleveland, O.

GUENTHER'S GALLERIES—

To Sept. 26—Cartoonists' exhibition.

KORNBL & WOOD GALLERIES—

To Oct. 1—Paintings, Norris Rahming.

Dayton, O.

DAYTON ART INSTITUTE—

To Oct. 6—New York Painters.

Oct. 1-15—First Ohio Print Makers Show; "Fifty Prints of the Year."

Oct. 8-31—Exhibition of Oriental Art.

Oct. 12-26—Soap sculptures.

Oct. 16-Nov. 7—Dayton Art Institute Teachers' Exhibition.

Toledo, O.

TOLDO MUSEUM OF ART—

Sept.—Chinese art; Arthur B. Davies water colors.

Oct.—Carlton T. Chapman Memorial Exhibition.

MOHR ART GALLERIES—

Oct.—Paintings, Norris Rahming.

Nov.—Paintings, Gale Turnbull.

Youngstown, O.

BUTLER ART INSTITUTE—

Sept.—Wood blocks, Elizabeth Keith.

Oct.—Cleveland Artists' "Educational Exhibition."

Philadelphia, Pa.

ART CLUB OF PHILADELPHIA—

Oct. 8-28—George Gibbs, Walter E. Baum, Harry G. Berman, Antonio P. Martino.

PFNN'S ACADEMY OF FINE ARTS—

Nov. 6-Dec. 11—25th annual exhibition, Philadelphia Water Color Club; 26th annual exhibition, Pennsylvania Society of Miniature Painters.

Jan. 29-March 18—123rd annual exhibition, Pennsylvania Academy of the Fine Arts.

PHILADELPHIA ART ALLIANCE—

Oct.—Silhouettes, Signor Mochi; lithographs and drypoints, Walt Kuhn.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—

Oct. 13-Dec. 4—26th International.

J. J. GILLESPIE & CO.—

Oct.—Exhibition of English Portraits.

Providence, R. I.

R. J. SCHOOL OF DESIGN—

Oct. 11-Nov. 6—Annual Fall Exhibition.

Chattanooga, Tenn.

MEMORIAL AUDITORIUM—

Oct. 17-31—Southern States Art League exhibition, auspices Chattanooga Art Association.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—

Sept.—Southern States Art League Show.

Oct.—Paintings from National Academy.



Denison, Texas

SIMPSON HOTEL—Oct. 6-13—Southern States Art League exhibition, auspices Denison Arts Club.

Houston, Tex.

MUSEUM OF FINE ARTS—Oct.—Paintings, Clarence Millet; etchings, Barton, Goldthwaite, Ryerson; Paisley shawls.

HERZOG GALLERIES—Sept.-Oct. 15—Etchings, Paul Schwertner, Alfred Koch (Munich); Georgian silver, antique Sheffield.

Ogden, Utah

WEBER GALLERY—Sept.—Twenty-five Utah Painters.

Salt Lake City, Utah

MERRILL HORNE GALLERY—Sept.—Miriam Brooks Jenkins.

Oct.—Mary Teasdell.

NEWHOUSE GALLERY—Sept.—Caroline Van Evera; Rena Olsen.

Oct.—Water colors, Rose Howard, Joseph A. Everett.

Milwaukee, Wis.

LAYTON ART GALLERY—Oct.—Prof. Cizek's pupils (Art Center).

MILWAUKEE JOURNAL GALLERY—Sept.—Paintings, Edmund G. Schildknecht.

Oct.-Dec.—Wisconsin Painters.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—Sept.—Portraits, Merton Gruenagen.

Oct.—Water Color Rotary (A. F. A.).

Scotland Gets a Vermeer

What is declared to be the finest example of Vermeer in Great Britain, "Christ in the House of Martha and Mary," has been presented to the Scottish National Gallery, in Edinburgh. The attendance for the year at the gallery was 88,000, while 40,000 visitors were drawn to the Scottish National Portrait Gallery.

Save Paintings in Fire

Belhaven College, Jackson, Miss., which has been a center of art in that state, was destroyed by fire, but is quickly rebuilding. The collection of paintings was saved, including examples by Ellsworth Woodward, W. P. Silva, W. H. Stevens, Betty McArthur and Gertrude Roberts Smith.

Segantini's Masterpiece

"Alpine Pastures," said to be the most important painting of Giovanni Segantini (1858-99), has been on exhibition at the French Gallery, in London. It is a large work, 9 feet by 6. The *Times* says it is "not an exciting picture, but it impresses by its quiet veracity."

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Peru's Renaissance

As time goes and the fog which surrounded past American civilizations is cleared up by archeologists, present generations are astonished at the wonders which are daily discovered and which prove the degree of artistic culture attained by the primitive inhabitants of the world discovered by Columbus. These discoveries are stimulating a renaissance.

"Peru, like Mexico and Central America," says Eugen Larrea in *Revista de Revistas*, "is the cradle of Indian civilization; archeologists have discovered monuments, textiles, jewels, and above all pottery which in decoration and sculpture reveals that these primitive tribes attained the same goal as a modern genius or 'immortal.'

"An idea of the magnificence of their art may be had from three jugs which have recently been dug up from the tombs in Cuzco by German archeologists, and which (like all the Mexican antiques) are to enrich some European museum.

"The first jug represents a warrior of the Cuzco tribe—the tribe of the 'chancas.' The face, on the front part, is gray, tinged with red on the sides; a species of cap or turban covers the head, which has odd designs in black, yellow and ochre. From this turban sprout the hollow arms of the handle. This archeological jewel is to be admired for its facial expression, the perfect modeling of the features and the charming harmony of the decoration and of the whole.

"The second jug is modeled in the form of an owl, and enameled in red and yellow. This design could well be favorably compared with any of the modern styles in the Saxe porcelains.

"The third is of the type common to those found in the Inca tombs and it stands out for its marvelous enamel, while its design represents the water-god.

"It is to be noted that the primitive Peruvians applied a strange enamel to their pottery, whose color has resisted for centuries upon centuries the dampness of the earth, without even having been opaqued.

"Will the Indian pottery of Peru return to its ancient splendor in the hands of the present descendants of the Incas? It is to be hoped, as this at present constitutes the aim of President Leguia. There is no reason why the Indian race, which in Peru, as in Mexico, is vigorous and pure, may not continue the artistic work of its ancestors. The definite success of the school of Peruvian rugmakers demonstrates that the American Indian continues in the footsteps of his artistic forefathers and that all that he needs from the government is understanding and support."

Tongues

The speech of the poet
Is as a riddle
To him who has not dreams
In his soul:
And his words—
As opaque
As life without dreams
To the poet.

—Le Baron Cooke, in "The Forum."

Gives Bust of Stevenson

The only bust from life ever made of Robert Louis Stevenson, done by his friend, Allen Hutchinson, at Samoa in 1893, was presented to the Stevenson Memorial Cot-

tage at Saranac Lake, N. Y., at the annual meeting of the Stevenson Society of America. The donor was Col. Walter Scott, of New York.

Laguna Beach Idea

The Laguna Beach (Cal.) Art Association is conducting a unique campaign for the money necessary to erect the beautiful gallery which has been designed by Myron Hunt, of Los Angeles, and which, in the guise of a hacienda of the olden days, will crown a cliff overlooking the sea.

The Laguna Beach artists contributed seventy-five pictures which were hung in St. Ann's Inn, at Santa Ana, one of the nearby cities of the orange belt. A dinner was arranged and several hundred of the citizens and orange growers attended. William A. Griffith, president of the association, made an address in which he explained that everyone contributing to the building fund would receive one or more of the pictures, equal to the donation in value. In the next hour the fund got \$4,000.

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A Lady of Fashion



Nicole d'Aprenom.

This lady, who is a perfect manikin of fifteenth century fashion at Dieppe, where she lived, after lying on her face in the moat of her husband's castle for perhaps four hundred years, is again back upon a pedestal, this time in the Art Institute of Chicago as part of the Lucy Maud Buckingham collection. She is Nicole d'Aprenom, daughter of Robert d'Aprenom, Lord of Buzancy, and wife of Louis de la Marck, Lord of Rochefort, married in 1430 and died in 1470. She is of stone, carved almost life-size. Her husband's castle, built in 1435, still stands high above the sea on a steep hill.

The description of Nicole's costume, as given in the Art Institute's *Bulletin*, is a feast for the fair. But THE ART DIGEST herewith presents the lady herself, with all her finery, including the peaked hennin, "the most picturesque and elegant head-dress fashion that ever produced," but which was frowned upon and proscribed by the clergy, a fact that may account for the long submersion of Nicole in the moat.

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